

# THE POINT

THE FITCHBURG STATE COLLEGE STUDENT JOURNAL

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WEEK OF FEBRUARY 22



HAPPY  
MARDI GRAS

# Faculty contract update

by Joanna Jackson

Along with buds on the trees and warmer weather, last year spring brought with it prominently displayed union signs and work-to-rule protests. Although the signs are gone, faculty at the nine state colleges in Massachusetts are still working without a new contract nearly a year later.

According to Professor Jack McKeon, president of the Fitchburg State College chapter of the Massachusetts State College Association, the faculty are working under a 1995/1998 contract while negotiations continue with the Board of Higher Education.

Original disputes over salary and governance have been resolved leaving post-tenure review as the main area of contention, McKeon said. Recent legislation gave faculty a 3 percent salary increase retroactive to Jan 1, 2000.

Tenure, a status granted to professors after a five-year trial period, provides protection from dismissal without just cause. Under the previous contract, a professor would be evaluated in the fifth year of employment and either granted, or denied, tenure. Once granted, tenure could not be revoked without just cause.

McKeon, who is also a member of MSCA's bargaining committee, said faculty want to retain the tenure process as well as the present policy of post-tenure evaluation done every three years. Under the current system, tenure could be revoked for neglect of professional duty, incompetence, or academic dishonesty, among other reasons.

McKeon said the BHE has proposed a system in which tenure review would be done every seven years and renewal of tenure would be granted at the discretion of the college president. According to an MSCA memo, the union continues to object to this new post-tenure system because:

- 1) it includes no 'just cause' provision.
- 2) it puts limitations on arbitrator's power to correct unfairness.
- 3) it provides no gradations of punishments.

Last year, the MSCA union voted to adopt a work-to-rule policy in hope of forcing a speedier resolution by drawing attention to the many ways faculty go above and beyond their required roles, McKeon said. The work-to-rule decision stated that college faculty would honor their contract, but would withdraw from any activity not specified in the contract; faculty would not, however, take any action that would adversely affect the students.

McKeon said that no state-wide action is planned at the moment, although the bargaining team will be considering various actions shortly.

## REMINDER

Student Health Services reminds all full time students that you need to have complete medical files on record with our office before registration to avoid a hold being placed on your account. With this hold, you will be unable to register for fall classes. If you have any question as to whether your record is complete or not, please call Health Services at 3216 or stop by our office in the Anthony Building. Thank you for your cooperation with this state and college requirement.

# MASTER DEBATERS

OK, here's the deal.

I have been asked to set up and moderate the upcoming debates between the SGA candidates. Well, I'm not gonna do it alone.

The format I'm trying to set up will consist of brief (keyword BRIEF) speeches by the candidates and then giving the students a chance to grill them like a T-bone steak (or appropriate tofu substitute).

Do to this, I need a bunch of good punchy questions of relevance to put to these political wannabes. Now, I have been accused of being out of touch with the campus populous (see editorial last issue) and having extremist views; so to alleviate both of these "conditions," I am giving you the student body a chance to come up with questions you would like to see answered by the candidates who, if elected, will be deciding and enforcing policies that effect you daily.

Simply submit your question (and the position you feel it would be best addressed to) to The Point via campus mail or e-mail at point@fsc.edu.

So put your two cents in, and remember to vote early and often. Otherwise maybe your class president will be installed without your say-so by a cartel of powerful cronies. What am I saying this is America, things like that don't happen here...

James Sposato  
Editor-in-Chief

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Announcements should be short, including dates, places, times and a contact person.

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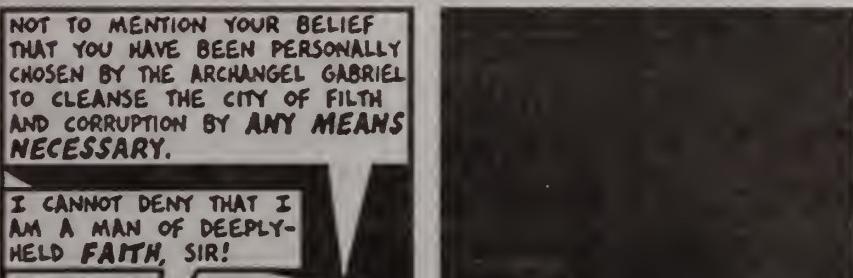
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# THIS MODERN WORLD

**IF REAL-LIFE  
JOB INTERVIEWS  
WORKED LIKE  
THE SENATE  
CONFIRMATION  
PROCESS**

NOT TO MENTION YOUR BELIEF THAT YOU HAVE BEEN PERSONALLY CHOSEN BY THE ARCHANGEL GABRIEL TO CLEANSE THE CITY OF FILTH AND CORRUPTION BY ANY MEANS NECESSARY.

I CANNOT DENY THAT I AM A MAN OF DEEPLY-HELD FAITH, SIR!



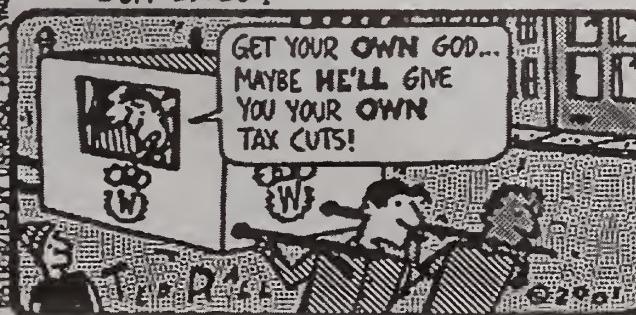
## GEORGE W. BUSH, MAN OF GOD

FOR REASONS KNOWN ONLY TO AN OMNIPOTENT AND UBIQUITOUS DEITY, GEORGE W. BUSH WAS BORN MALE AND WHITE AND RICH AND SON OF A PRESIDENT OF THE ONLY GLOBAL SUPERPOWER.

GOD GAVE BUSH A BROTHER WHO WAS GOVERNOR OF THE STATE THAT DECIDED THE ELECTION.



AND GOD BLESSED HIM WITH A SUPREME COURT DOMINATED BY HIS OWN POLITICAL PARTY.



by TOM TOMORROW

I'M ALSO TROUBLED BY THE LARGE STOCKPILE OF WEAPONS, EXPLOSIVES, AND CHILD PORNOGRAPHY WHICH POLICE DISCOVERED IN YOUR HOME.



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# Broadway comes to Weston

by Heather Esch

I arrived at the auditorium at 6:30, anticipating a mad rush for parking near Weston to see the illustrious Teresa DeZarn. I was met with a strikingly empty upper Weston lot. I sat in my blue Chevy, hand on the door handle, hesitant to brave the cold, only to be greeted by my own echo in the auditorium.

The cold outside sharply contrasted the warmth emanating from the faces glowing with anticipation in the lobby of Weston auditorium. There were clusters of people, some youths shuffled from one foot to another revealing the fact that they were brought there by parents. Older adults spoke quietly as we all waited for the doors to open.

I had been standing in the lobby, thinking about how disappointed I would be if she did not perform at least one piece from *Phantom of the Opera*, when I looked up and realized the lobby was full.

A few minutes later, a man walked through the doors of Weston. His appearance evoked whispers and smiles from the masses. Dressed in a gray suit and classy tie, he swiftly made his way to the ticket booth (two folding tables put together) chatted quietly with the usher and slipped through the crowd back into the auditorium. I had not recognized this man. Who was he, and why was he so worried about this event?

It was Kelly Morgan.

Head-honcho of the AmeriCulture Arts Festival, and organizer of this evening's event, among numerous others. I hadn't recognized him because of the suit — I was so used to seeing him clad in jeans and a turtleneck in class.

The doors opened a little past 7:00 and we were ushered into the auditorium. Bordered by the blue curtains was a lovely, black concert piano. A rose-pink sash draped over the edge of the top of the piano, and atop of it was a beautiful bouquet of



Fitchburg State College will present a free screening of the Beatles "A Hard Day's Night" on Thursday, Feb. 22, at 7:30 p.m. in Ellis White Lecture Hall of the Hammond Building. The 1964 black and white classic directed by Richard Lester, portrays a day in the life of the world's most popular singing group. Credited with being the inspiration for MTV, the film remains as fresh today as it was in the 60's. It features such classics Beatles tunes as "A Hard Day's Night," "If I Fell in Love With You" and "She Loves You."

delicate red tulips, snow-white snapdragons and greenery that sang of springtime with its array of gentle pastels and freshness.

Kelly Morgan introduced the guest artist. As soon as her cue came, Teresa DeZarn glided onto the stage in a black skirt and red halter-top. She greeted her audience with a big smile and a light laugh.

Performing a few songs from musicals I am not familiar with to begin the evening, she launched the audience into a world of true love, loves lost, and loves found. However, her captivating voice was not enough to grip the attention of some youths of the audience much to the chagrin of this humble reviewer.

The young lady sitting behind me, aged about eleven, seemed more interested in her male classmate in the next row than in the performer. This made me think that future generations were suffering greatly from a lack of culture.

Halfway into the show, Miss DeZarn announced that she would be singing "Almost Like Being in Love" from *Brigadoon*, along with a song from *Showboat*, as a duet with FSC's own Nicholas Howe.

Mr. Howe stepped onto the stage alongside Teresa DeZarn with a slight smile dancing on his lips. Miss DeZarn provided a little bit of background about how she came to know Nick and simply glowed as she prepared to sing with him.

Throughout this introduction, even during the duet, his movements were smooth, and no signs of nervousness could be found in his confident frame and unwavering little smile. He appeared as if he had graced the stage hundreds of times before.

Except for a bit of trouble with the high notes that even a female soprano would have a difficult time reaching, his performance was flawless.

His voice ideally complemented Miss

DeZarn's, and they came together exquisitely. Mr. Howe left the stage followed by loud cheers.

When Miss DeZarn began to speak of her time working with the show *Cats*, her mention of the song "Memory" brought whispers and loud squeaks from the auditorium chairs as the audience shifted with anticipation. Her rendition of the song was not as powerful as the

song deserves to be, but it was sung with meaning not generally applied to it by other singers.

She closed with the song "What I Did for Love" from the show *A Chorus Line*. I sat in my seat with dashed hopes of hearing some pieces from *Phantom of the Opera*. How could she not sing from that beloved Broadway show when she played the title role of Christine?

I clapped in recognition of her stellar performance of the other music, but with a little reserve at not hearing even a few notes from the crowd-pleasing musical. I belted out some screams when Nick Howe came on stage for his bow, but that was all I could muster.

Suddenly, Kelly Morgan marched on stage to save my evening with shouts over the audience of "Who wants to see Teresa do an encore?"

The cries of the audience turned to cheers of support for the song she was to perform: "Think of Me" from *Phantom*. She sang this song with all of the passion that it deserved and more. She threw her entire body into the song. The final seconds of the song were met with loud cheers and cries from the youths as well as the adults in the audience.

Even the eleven-year-old chatterbox sitting behind me was driven to screech a "Whooo!" for Teresa DeZarn's performance.

Although her one-hour performance was not met with a standing ovation, this evening star truly brought a taste of Broadway to Fitchburg and its residents.



# CARRYING ON

by Mark Whittemore

Ever wonder why the soldiers in your family are a little screwed up and don't want to talk about the past? Well if you do wonder, and would like to read a book by a man who just can't let that time in his life go, try *The Things They Carried* by Tim O'Brien. O'Brien in my opinion, is the Stephen Crane of our times and you might have heard of him before. O'Brien is the famed author of *If I Die in the Combat Zone*, which is occasionally taught in high schools today by the more adventurous English teachers and helped to establish him as probably the greatest living war novelist. *The Things They Carried* is as good, if not better, than any of O'Brien's other writings.

The subject matter is not for the faint of heart, but written in the style that will appeal, to almost anyone that enjoys good literature. War is not easy to deal with, but O'Brien still shows that the participants are indeed human. O'Brien is also able to show that soldiers are not all beef and brawn, but heart too, after all, most Viet Nam soldiers were of college age when drafted.

*The Things They Carried* was originally written and published as essays over several years, so if you're short on time, with school readings, you can still read this book and follow it. I do think, though, if you start it, you just might not put it down. In closing, O'Brien is a Massachusetts resident, so go out and buy a copy today of *The Things They Carried* and stimulate a few more bucks in the local economy, \$13.00 plus tax to be exact. When you're done with this one, if you want to read more O'Brien and haven't read *If I Die In the Combat Zone* yet, pick that one up as well. You will not regret it; I would venture as far as to say that both of these books would be a fine addition to any personal library and are worth the cost.

## RED MEAT

Ahh...nothing like a movie and a bag of fresh popcorn on a Saturday afternoon. Eh, son?

Yeah...whatever.

spring-loaded ribcage tickler

I remember my father used to bring me to a matinée every weekend morning.

Uh-huh.

from the secret files of  
**Max Cannon**

Then he'd come back a few hours later to untie me, and take me home to lock me in the attic while he went back to the racetrack.

Now that you mention it...could you loosen the ropes just a little? My hands are numb.

So you can make a run for it? Not likely, son.

## Mardi Gras comes to Fitchburg

The flavor of New Orleans is coming to Fitchburg. Throw on a mask and become anyone you want to be. Join the Mardi Gras at the Fitchburg Art Museum Saturday, February 24th from 8pm to midnight and feel the spirit of *Carnivale*. You'll dance to the soulful and vibrant voice of Shirley Lewis, eat the gourmet food of Sonoma, drink the nectar of your choice, and you'll be fooled by the Magic of Malik Haddadi - all for \$25. Additional doubloons may be purchased at the door and presented at the bar for beverages. Call for tickets (978) 345-4207.



The air around you is warm and inviting. The earthy beat of "If I Ever Cease to Love" can be heard everywhere. As the smell of Cajun food wafts through the air, people scream and yell in their native tongues. The brightly detailed costumes and torch covered floats slink by you as a beautiful person in a feathered mask puts the traditional gold, green, and purple beads over your head, and then smiles as she walks away. Men and women dance in the streets following the parade to the final exclusive ball. There is an intimacy that can be felt over the whole city.

This is the feeling of Mardi Gras.

The night is yours and can be as magical as it is mysterious. The tradition of Mardi Gras started in the 1700's and continues on today. Years of struggle have shaped the carnival into a kaleidoscope of events. Until 1823, it was illegal to wear masks in the streets, which put a crimp in Mardi Gras style. In 1857, the term "Krewe" designated the first secret organization of Mardi Gras. This was the beginning of the tradition of having a parade with floats, costumed riders, and staged a tableau ball. The created character, "Rex," named after Russian Grand Duke Alexis Romanoff, chose the carnival colors of purple, green, and gold. Often the King and Queen were actual royalty, but in 1969 Danny Kaye was made the King of the Mardi Gras. The tradition of having a celebrity as King of the Mardi Gras continues on today. The mystique of New Orleans has always kept peoples' attention, not only because of its outrageous behavior, but New Orleans would not be New Orleans without Mardi Gras.

# THIS SEQUEL BITES: TWO OPINIONS

By Derek Moretti

Ridley Scott's *Hannibal* is the long awaited sequel to *Silence of the Lambs*. In fact it has been a decade since the critically acclaimed movie was released. As expected *Hannibal* drew monstrous crowds of eager moviegoers. It grossed \$58 million opening weekend, the best opening ever for an R rated film. Only *Jurassic Park: The Lost World* and *Star Wars Episode I* made more money in the first weekend of their releases.

*Hannibal* takes place eight years after Dr. Hannibal "The Cannibal" Lector escaped in *Silence of the Lambs*. He now lives in Florence, Italy under the name of Dr. Fell. Anthony Hopkins reprises his role but Jody Foster opted not to return as FBI agent Clarice Starling, a wise choice. Julianne Moore plays Starling and proves a formidable replacement; I didn't miss Foster as much as I thought I would. It still would have been interesting to see Foster's portrayal Starling.

After a spectacular shoot out, Clarice Starling is put back on the *Hannibal* case. Based on a lead Starling goes to visit Mason Verger about Dr. Lector's whereabouts.

An unrecognizable Gary Oldman appears unbilled as the disfigured Mason Verger. We learn in flashback that Verger was preying on little children and molesting them. After his crimes were discovered, he was forced to see Dr. Lector. Lector gives Verger a drug, and while Verger is under Lector asks him to cut up his face with a piece of broken glass. Even with the dark shadows and erratic camera movement we are still able to see this gruesome act clearly.

The movie then shifts to Florence, Italy. We learn that Lector is living in Italy and are introduced to Rinaldo Pazzi, an Italian cop played by the great Giancarlo Giannini.

Once the movie leaves Italy it takes a turn for the worse becoming far-fetched and absurd with each passing scene, until its dull ending. I often wondered how Lector was able to move from country to country in public planes with such ease if he is on the FBI most wanted list.

Anyone who has read the book will find a different ending in the movie. While the book was a good read, it is wise that the filmmakers chose a different ending. Regardless, the ending is just as unsatisfying and implausible. At best, *Hannibal* is an average film, at worst a gratuitous freak show.

Director Scott is famous for creating atmosphere in his movies such as *Blade Runner*, *Alien* and the underrated (and studio hacked) *Legend*. Here, however, Scott gets the atmosphere all-wrong. The dark shadows and billowing fog don't create atmosphere and it don't generate tension. They merely detract from the focus of the characters. We never get a scene where Lector and Starling talk to each other and delving into each others souls like they did in *Silence of the Lambs*. We do get a scene where Starling, chasing after Lector, gets chance to talk to him, but the scene never elevates itself past the standard Hollywood chase.

I mentioned earlier that *Hannibal* is a freak show. I am no advocate for censorship, but the violence and gore in *Hannibal* does not work, it's simply disgusting. If done right the violence could have worked like it did in *Silence of the Lambs*. We admire Lector's murder of the police both for it's cleverness and the shock it delivers, because the violence around him until that point had been implied. The only memorable scene in *Hannibal* is not because of this contrast, but because it was explicitly gory. This scene isn't scary at all, in fact I heard a laugh go through the audience.

*Hannibal* is a major disappointment as the sequel to *Silence of the Lambs*. Director Ridley Scott is all wrong for the movie, his direction shows that. But the biggest flaw comes from the screenplay, which is a surprise because the screenwriters David Mamet (the famed playwright), and Steven Zaillian (of *Schindler's List*) have ruined one of our favorite villains.

*Hannibal* is the third movie to feature Hannibal Lector. In 1986 *Manhunter*, a relatively overlooked movie was and is the first movie to feature Hannibal. It stars British actor Brian Cox as Dr. Lector, William Peter-son plays FBI agent Will Graham, Joan Allen plays Reba a coworker to the serial killer, and Tom Noonan plays the serial killer in the movie who is referred to as the "Tooth Fairy." *Manhunter* is one of director Michael Mann's earliest works. His latest release is the critically acclaimed *The Insider*. *Manhunter* may not have the powerful story of *Silence of the Lambs*, but it is a finer piece of filmmaking than *Hannibal*.

by Scott Sheldon

Time and sequels can be a winning combination. Take, for instance, *Terminator 2* and *Batman and Robin*. The Terminator did not make a return appearance for several years. By the time he did, the original film had become a classic, and in the sequel, director James Cameron used cutting edge special effects combined with a great story to make create a film which was well received and very successful. Batman did not fare so well. After the success of *Batman Forever*, the studio decided to fast track another sequel to be released in two rather than three years. The movie received poor reviews, and was considered a box-office failure.

Obviously there are many other factors which contributed to these two films' success, or lack thereof, but it has been shown time and again that making the public wait heightens the expectation, and eventually the reception, of the sequel. This, unfortunately, is true for *Hannibal*. In its first weekend, *Hannibal* grossed over 50 million dollars, so obviously no one can question the reception in terms of box office. However, this heightened expectation is the downfall of *Hannibal*, a film which had impossible standards to live up to, and in the end, didn't even come close.

*Hannibal* takes place ten years after *The Silence of the Lambs*. Clarice Starling (this time played by Julianne Moore) has been building her name in the FBI, and Hannibal (Anthony Hopkins) has remained hidden.

As the movie opens he is playing professor in Florence, Italy, and she is involved in a drug bust gone wrong. The film revolves around Lector's emergence from hiding, and Starling's attempts to track him down, aided indirectly by a Florentine cop (Giancarlo Giannini) and Mason Verger (Gary Oldman), the only victim of Lector's to survive. Her investigation is hindered, however, by her FBI rival, Paul Krendler (Ray Liotta).

Verger is horribly disfigured from the attack by Lector and, using his family fortune, is plotting a gruesome revenge involving man-eating boars. Soon Lector returns from overseas, meets Starling and faces the vengeful intents of Mason Verger. The film then quickly spirals towards its end, leaving some dead, and some other unexpected turns.

Hopkins returns to the role of Lector bringing much of what made *Hannibal* so memorable. The early scenes when Lector is in Florence especially showcase this. The Florentine inspector suspects Hannibal's true identity, and their scenes drip with tension. It is later however, that Lector's character seems to turn more towards camp. The menace that was so gripping in *Silence of the Lambs* is missing, and Hannibal's actions play for laughs with some, and mild discomfort with others.

Julianne Moore is completely wasted in this film. She does her best to try to round out the character, but she has so little to do. When dealing with her fellow agents, she seems cold and detached. In the majority of her scenes, Clarice is just sitting amongst the Hannibal evidence in a basement listening to re-dubbed dialogue from *Silence*. What made Clarice so interesting in the original was the conflict. She was haunted by the death of her father, and it followed her throughout. Her compulsion to find Buffalo Bill and the missing girl all tied into her fears. That is all but lost in *Hannibal*. She seems to have become the top agent she wanted to be, and perhaps Hannibal is her only focus, but the character falls flat.

The audience is left wanting throughout, because, in general, *Hannibal* is disappointing. *The Silence of Lambs* was powerful, because it

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# SITES TO BENDOLE

by Ben Reed

I'm sure you have that one class that you can't stand. You know the long lecture on topics that don't interest you the least. I had one of those last semester and fortunately it was in a computer lab, so I was able to escape the boredom of class for a little while and surf the net.

There are a few tricks in doing this though so as not to get caught. First of all you have to sit in the back corner of the class. Professors can't see what's on your screen while you are there and if they head your way, you have plenty of time to do something about it. Secondly, the websites you visit need to be quick and brief. You don't want to be so involved that you are completely lost if a professor should ask you a question. This means no lengthy e-mails, downloading pictures and certainly no bidding on Ebay. Instead, enjoy these fast and entertaining sites that will break up the monotony of class and won't get you in too much trouble.

At <http://www.stairwell.com/stare/> you compete against Sally, a computer face that blinks at random. It's a high-tech staring contest. The games are relatively quick and can be repeated as many times as you wish.

I like this next site a lot. It's a really big button that doesn't do anything. Go ahead, click on it, it won't do a thing. So why bother? My challenge to you is to see how long you can sit in front of the button before your curiosity takes over and you press the button? Try it out at <http://www.pix-escapes.com/spatulacity/button.htm> Honestly, it doesn't do anything! No matter how many times you press it!

This last one is perfect for those times when you are finished with an exam and are waiting for the rest of the class to finish. If you have strong hand eye coordination skills you'll be able to master the simple challenge presented of clicking a moving button on your screen. <http://junior.apk.net/~jbarta/idiot/idiot.html> is where you'll find this semi-challenging game entitled, "How to keep an idiot busy...."

Until next time, this idiot will be surfing the web bringing you the more amusing, useless and interesting sites that the World Wide Web has to offer. I'd love to feature one of your favorite sites in a future article. You can send them my way at [breed@fsc.edu](mailto:breed@fsc.edu).

## LOOKING FOR AN APARTMENT?

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## Try the Alternative

by Bruce Loiselle

We all start thinking about Spring Break around now. Already the Volunteer Center has found a destination for this year's Alternative Spring Break trip: Philadelphia, PA.

Last year we had fourteen students sign up for the Spring Break trip to h.o.m.e. in Orland, ME. Many of the students had not met or known each other before the trip, but they all had a common goal: to reach out and make a difference. h.o.m.e. is a community cooperative that builds houses and works with low-income

families. The week was described as a life changing experience for the community of h.o.m.e. and the students. The spring break trip proved to all the students who attended that

through their volunteering for the week they did make a difference.

The trip last year was made possible because of help from many people, both on and off Campus. If you would like more information about this year's trip to Philadelphia and about volunteering to make a difference in this and other projects please call the Volunteer Center at 665-3649.



# The voice of hate...

By Maria Brogna

Over the phone on a recent Saturday afternoon Mike said, "I think that most of society jumps to conclusions about what kind of people join organizations such as the one that I have chosen to devote my life to." He was speaking to me in a comfortable and matter of fact tone when he said this. He really wanted to get the point across to me that people who join the National Alliance should not be placed into a certain stereotype.

"Do you mean racist organization?" I asked Mike, a leader of the National Alliance in West Virginia. The National Alliance is one of the most dangerous white power groups in North America right now and have been the subject of many social journals, news reports and hate crime indictments.

This organization believe that the white male has been held back in society due to problems created by all other "inferior" members of society, although they tend to focus mostly on African American males and Jewish males. Even though the members of this group say they are proud of what they're doing, Mike asked me to shield his identity with a false name.

"I would not call the National Alliance a racist group as much as I would call it a movement that has been formed to help secure the rights of the working class in this country," Mike said, keeping his calm and serious demeanor. He sincerely wanted to educate me on his views and why the National Alliance was formed. In order to gain some further insight, I asked a loaded question.

"What exactly do you mean by working class rights? There are other groups that stand for worker's

rights, but they include all people from the working class, blacks, women etc. They don't mix race-hating in their fight." He jumped to answer it, still preaching, but passively. His voice was inviting and he seemed to enjoy having a forum of sorts.

"I feel, as well as the people in my organization do, that American's jobs are being taken from them by those who are illegally immigrating to this country and are working for under minimum wage."

"Don't you think maybe the real fault falls on the business owners who want to make money for themselves? Can't the problem be brought down to the owners of these factories rather than those that are trying to feed their families?"

"I do see what you are saying and to an extent I agree with you, but if the immigrants were not here, than this wouldn't be a problem that the American working man would have to deal with and then there wouldn't be a need for organizations such as mine."

I knew just who he was talking about, but I still had to ask him who he meant. "Do you mean all the working class, or just white males?" Mike became a bit heated.

"I mean all of the working class that does not resort to drug dealing and gang banging."

"That sounds as if you are talking about a specific race that is known for such a lifestyle."

Mike began showing a little more of his bias that he wanted to. "Well, you cannot deny that this is true. These people hurt others to get what they want. They don't take care of their kids and leave their women alone to fend for themselves... Why should I have to get up and go to

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## Spring Break Still Available!

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# nocturnal transmissions:

## living in the bush

by Tess Rhonda Luhrcott

Watching *Survivor* is like therapy. I watch them flopping around in the dirt, and I start having flashbacks of summer camp. For all of you who have not experienced this form of medieval torture, thank your parents.

Mine told me they loved me, but I was a trying girl, and they needed a break from me for a month. Okay, they didn't actually say that, but once we girls hit twelve, we know how to read between the lines.

In any case, I ended up spending a month in this camp in upstate New York, where the counselors were actually in some sort of work release program from a nearby penitentiary. It was very hot and sticky, and the boys were in that pre-deodorant hormonal phase, and I had to bunk with Mary Elizabeth, this girl who had a home-schooled superiority complex. You know the type.

She was just mercilessly polite in that condescending way, and would talk about going to the theatre with Babette, her tutor, and how she's reading Dostoyevsky for fun. We made her eat dirt once.

One good thing about camp, though, was that I met one of my very best friends, Naomi. We bonded over watered down Kool-Aid and eavesdropping on Lisa, this really skanky counselor, giving head to the married camp administrator. I love Naomi, we've remained good friends, and lately we've been meeting weekly to take in *Survivor* and reminisce.

*Survivor* is great, and it has wide appeal because everyone can relate, if not from camp then definitely from high school. *Survivor* is so high school, because it is all about who looks good, who your friends are, and who can beat up who.

The original sixteen people are split into two tribes, Ogakor (Crocodile) and Kucha (Kangaroo). They live in separate camps, and the two

tribes only see each other when they meet for challenges. In one episode you'll see two challenges, one is for a prize like blankets or special food, the second is for immunity.

Whichever team loses the immunity challenge has to vote a member off, thereby dropping a weak member, but also weakening their team for further challenges. When the total number of people in both tribes drops to eight, they have to merge into one tribe, and then immunity only works for the sole person who wins it. That's when things get interesting. Now, let me get you up to speed.

The Kucha tribe has done pretty well so far, but they're kind of tame. They've only lost immunity once, and they voted off Debb, who was

kind of butch and too much like Sue in the first *Survivor*. The remaining seven

are Michael, Jeff, Alicia, Rodger, Elisabeth, Kimmi, and Nick. Michael is the goofy jock, because he's big, and he likes to hunt stuff, and he thinks he's the leader. Jeff, I don't like.

He's very smarmy, and all he does is complain about Michael. Jeff is obviously

gay, and just like gay guys in high school, Jeff makes fun of the jock, but secretly wants to get some from him too. Now, Alicia is this really built personal trainer whom Naomi and I both like, except for the fact that she's allied with Jeff, and it looks like this week she's going to

have a cat-fight with Kimmi, the obnoxious vegetarian. All Kimmi does is make disgusted comments about her teammates non-vegan status. I keep screaming at the television, "You're on a friggin' survival show! What did you expect, tofu?" If I was Alicia, I would have smacked her around a long time ago. Kimmi was obviously the weird girl in high school with the home-made clothes who smelled funny.

Anyhow, rounding out the tribe is Rodger, the nice old guy whose days are numbered; Elisabeth, the sweet blonde girl from Massachusetts with that vapid look in her eyes; and Nick. He doesn't really do anything. Naomi says he's mysterious, but she admits she only supports him because he's black, and she's half black and half Phillipino, so she calls him a "half-brother."

Now the other tribe is much more juicy. First they ditched Kel, who was a hottie, but was too quiet and too intent on failing at fishing. Then they dumped Maralyn, the denture-wearing ex-cop, and then Mitchell, the pathetic songwriter. That leaves Jerri, Colby, Keith, Tina, and Amber. Now, let it be known that Naomi and I hate Jerri.

She's the superbitch, and I think ratings would really increase if there was a

Continued on page 11



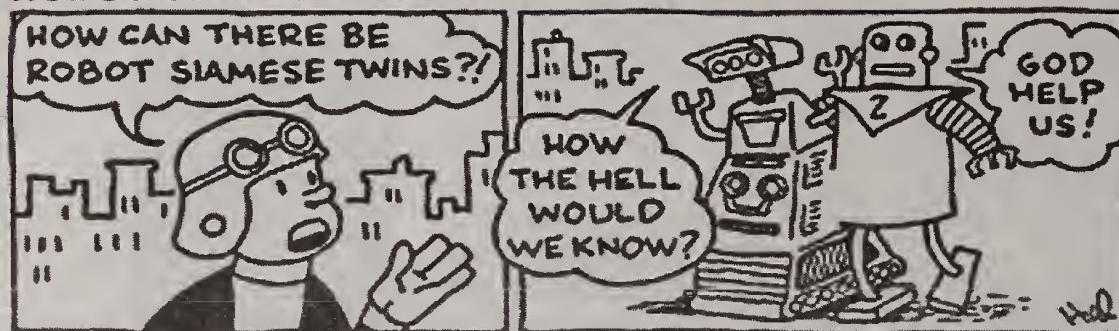
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TOM the DANCING BUG'S EDITED BY RUBEN BOLLING

# SUPER-FUN-PAK COMIX

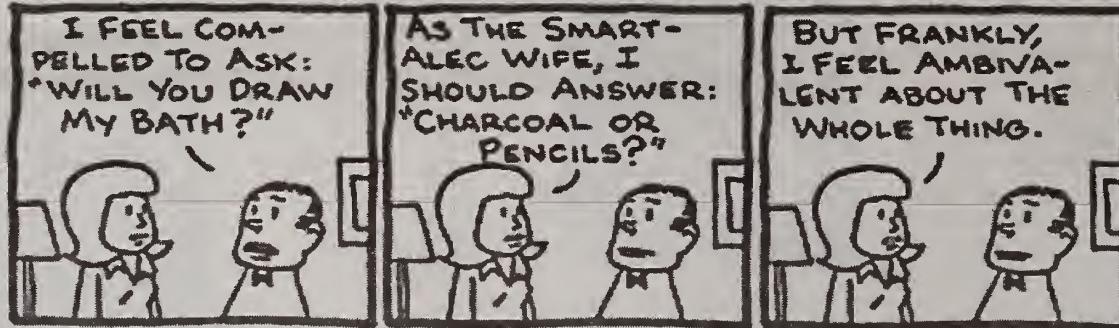
## ROBOT SIAMESE TWINS



## CAST AWAY: THE COMIC STRIP



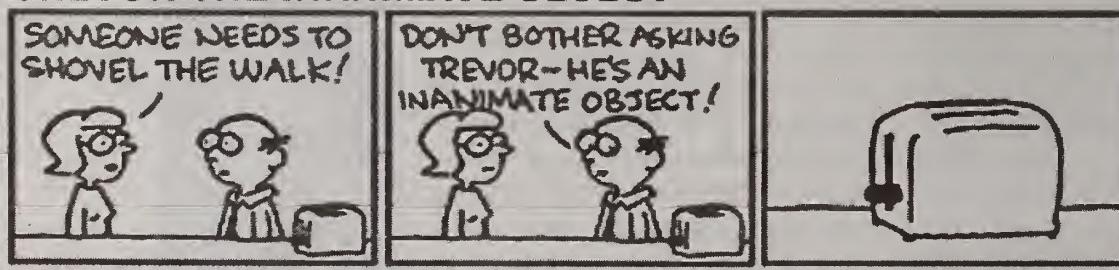
## POST-MODERN GAGS!



## SELFISH GENE



## TREVOR THE INANIMATE OBJECT



## THE REFRESHING HONESTY OF CHILDREN



## Continued from page 9

"Jerri being trampled by wild pigs" scene. She was the girl in high school who is part of the popular clique, but the least attractive and therefore the easiest. She flirts with Colby in vain, which is so disgusting to watch. He, however, is a total sexpot. I really hope Playgirl offers him a lot of money to pose once this is over. Colby once seemed in league with Jerri, but now seems to have switched alliances over to Keith, the arrogant chef.

The two of them are allied with Tina, and will likely vote off Jerri the next chance they get. Tina

is shameless. She rifled through Kel's bag looking for beef jerky, and voted against Marilyn who

she claimed to be friendly with. It's like I always say, take a group of people and the most conniving, vindictive person will always be the married mother of two. Oh, and there's also Amber. Amber is the "Nick" of the Ogakor tribe. I'm not sure she actually speaks.

So there they are, the players clawing their way to the top. Naomi and I both have our ideas on who will make it all the way, but we give good odds to Alicia, Colby, Keith, and who knows, maybe Nick and Amber. We all know it's the quiet ones who surprise you.

In high school, this kid named Josiah scored over a hundred points more on the SAT's than anyone else in my class, but he also never spoke and didn't leave Spanish class for lunch. He just sat in the dark, eating his peanut butter and jelly sandwich. I think he died.

Anyway, check out Survivor, and make your own picks for who you think will go all the way, and maybe who you think might go all the way in a different kind of way, if you know what I mean...Colby and Elisabeth naked in a field...you never know...it could happen...



## Whitewash

### Continued from page 8

work everyday trying to make ends meet and see that on my street? I do what I need to everyday and get by. Why can't they?"

It was becoming easy to see that it wasn't the working class he was fighting for, but certain groups he was fighting against.

"It seems as if you are talking about a specific racial stereotype rather than society."

"So what if I am?"

"Do you honestly believe that they cause the problem?"

Suddenly, Mike realized he had strayed from his agenda calmed down.

"No, it is more politically based than anything. Personal gain." He answered returning to his polite demeanor.

"Do you mean personal gain for 'those people' or for those who may have forced a person to make such

decisions in order to make money?"

He remained quiet for a moment before his response.

"Most of the time it's not the person who is making the decision's choice. They are working class like you and me and jeopardizing the working man's job, leaving him no choice. This leaves the ignorant minorities with lesser skills and knowledge for the job, which in long term weeds out the truly skilled and enables them to fill the positions of authority to recruit their own kind. This puts people like myself into the minority category which is a crock of s\*\*t."

Mike said this with the greatest conviction, firm in his belief that it was fact. He did not breathe during this flow of words that sounded like a speech he may have given many times before.

I wonder if it made any sense then.

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## HUNGRY FOR MORE...

### Continued from page 6

stayed with you. It got under your skin. *Hannibal* only gets under your skin for its plot holes: if Mason Verger is so wealthy, why does he send only two men after Lecter in Florence? If Lecter is such a genius and so impossible to capture, why is it so easy for Verger's yokels, but impossible for the FBI?

The film has many effective elements, but interspersed throughout, they aren't enough to hold it together. The film seems slow at times, especially early in the film, and it never really takes off. I suppose the novel may be partly to blame, but why does Clarice and Hannibal hardly share any screen time? In the first film, during those meetings the intensity jumped off the screen, yet in this film they barely see each other. All in all, director Ridley Scott does a competent job, but in the end one has to think that perhaps Lecter wasn't meant to return, at least in this way.

He may, however, be returning once again. Thomas Harris, the author of *The Silence of the Lambs* and *Hannibal*, also wrote the book *Red Dragon*. It takes place before the other two books and features a cameo by Hannibal Lecter. The book was adapted into a film in 1986 by director Michael Mann, with actor Brian Cox playing the part of Hannibal, and was called *Manhunter*. It quickly fizzled at the box office. Now though, it seems as though it may have a new life. Producer Dino De Laurentiis, who produced the original, passed on *Silence*, and has now produced *Hannibal*; is looking to remake it, but under the original name of *Red Dragon*. Even more interesting is that Anthony Hopkins is currently awaiting the script, and has made a verbal commitment to play the cameo. So who knows, if all goes as planned, this won't be the last time we'll see Hannibal Lecter. Let's just hope his further incarnations are more true to the Lecter we remember, and not the current reality.

# FALCON HOCKEY

by Shaun Moriarty

The regular season is over and that means the end of the careers of college seniors across the nation. Fitchburg State College's hockey team is no exception, they will lose four seniors.

## Tony Cinquegrano, senior forward, co-captain

Cinquegrano had a very good season, leading the team in just about every category. He finished with 13 goals and 15 assists, a total of 28 points. He averaged 1.17 points per game and had seven power play goals as well as a shorthanded goal. Cinquegrano had three game-winning goals this year. Last year, his junior year, he was even better. He scored 17 goals (4th on team) and 15 assists (5th on team). He finished with 32 points, fifth most on last year's 18-6-4 team. He also averaged 1.33 points per game and had six powerplay goals with one game-winner.

## Mike Dubey, senior forward

Dubey was among the team leaders in most categories this past season. He scored seven goals and 13 assists, a total of 20 points this year. He had one powerplay goal.

During Dubey's junior year, he scored six goals and was credited with four assists. He also had two game-winning goals last winter.

## John Whittemore, senior forward

Whittemore played in every game this year, something he and only sophomore Brian Geever accomplished. He scored eight goals as well as eight assists. He scored three power play goals and had a pair of game-winners. The year before, he scored 13 goals and 13 assists, 16 points overall. He also scored three power play goals last winter.

## Dan Nietsche, senior defense

Nietsche only played in six games this year and was not able to score any goals or pick up any assists. As a junior, he played in eleven games, scoring an assist.



# SEASON WRAP-UP

by Shaun Moriarty

It's the end of the line for the Fitchburg State Falcons Ice Hockey team for the 2001 winter regular season. The Falcons ended the year with a 11-12-2 record, placing them sixth in the ECAC Northeast.

Tufts University won the divisional crown with a 17-5-1 record overall, 15-1-1 inside the division. The Falcons were 9-7-1 in the division.

They wrapped up the season last week with a pair of road games. The first of which was played Thursday, February 15, at Suffolk University in Boston.

The Falcons desimated the Rams, who would ultimately end the season in ninth place with a 9-11-1 record, by a score of 9-0.

The first of the nine Fitchburg State goals came in the first period on a power play. About one minute into the power play, hooking called on Suffolk's Evan Crockford, Falcons' captain Tony Cinquegrano scored on Matt Consentino. Shane Coleman and fellow captain Jeff Brodeur picked up the assists.

The Falcons wouldn't score again until the second period, where in the first four minutes, they scored four goals.

Coleman, with a feed from Brodeur, scored just 38 seconds into the second period. John Whittemore would score the next goal, assisted by Coleman and Chris McNeil, at 1:46.

Brian Baldassare scored the fourth goal of the game at 2:01 with help from Mike Dubey and Greg Horan.

Patrick Demsey would end the scoring burst that produced four goals at 3:21. Demsey's goal was assisted by Mike Barravecchio.

The sixth goal of the game, scored at 5:37, was scored by Coleman during a power play. Cinquegrano and John Gambale were credited with the assists. The power play was scored with Crockford once again in the penalty box, this time for tripping.

Gambale scored his only goal of the game at 9:07 in the second peri-

od, an unassisted goal, to put the Falcons up by a seven-goal margin.

The final two goals of the game were scored inside the first minute of the third and final period. Brodeur, assisted by Coleman and Cinquegrano, scored just 48 seconds into the period on two-man advantage power play. Just three seconds later, Whittemore scored the ninth and final goal of the game. He was assisted by Bladassare and Dubey.

In all, nine goals were scored and there were 14 points given to players on assists.

Fitchburg State goaltender Mike Marino posted the shutout, not allowing a goal throughout the game. Marino made 21 saves.

The regular season for the Falcons ended two days later on Saturday, February 17, versus Salve Regina on the road.

Unfortunately for Fitchburg State, they were not able to end the season on an upnote as they fell by a score of 3-2.

Several minutes into the game, Cinquegrano was called for slashing, giving Salve Regina a power play advantage. They did not fail to capitalize on the opportunity as Billy Baker scored just 19 seconds after the penalty was called. He was assisted by Jack Wallace and Brian Hannafin. Time of the goal was 8:19.

Brodeur would even up the score at 14:57 with a feed from Cinquegrano and Bob Rumley.

However, in the second period, Salve Regina would take the lead for good. At 13:55, Matt Hillberg scored with the assists going to Hannifan and Baker.

Salve Regina's Ryan Park scored what would prove to be the game winner just 1:45 into the third period. He was assisted by Eddy Fletcher and Jason Henney.

Cinquegrano, one of the two captains for the Falcons, would score the final goal of the game and the season for the Falcons at 9:20. The goal was unassisted and a power play goal as well.

Salve Regina finished the year in eighth place with a 10-13-0 record, 7-9-0 in the division.